



Going clockwise that's Christie Susan on the bench Judie Jones and another Judie whom Castano casts in his net of starlets of the future Think you'll agree!

HOLLYWOOD: THE GLAMOR MODEL CAPITAL OF THE WORLD

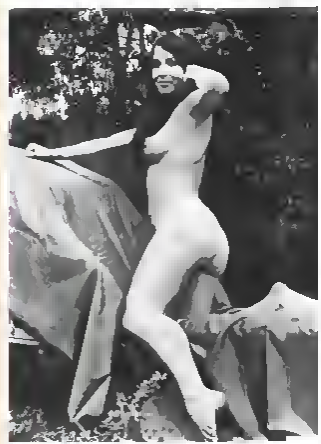
From the 'It' Girl to the Now Chick This Is Where It's At And Here Are 8 New Hollywood Style Glamor Models Who Prove It

While the movie business goes on location glamor models are making the scene!

The big blockbuster movies are losing money Old names of films are seen forgotten The star system has long since been discarded One would think that Hollywood had had it And in the sense of the studios of Clara Bow are right through to Marilyn Monroe it has Hollywood will never be the same again No longer do the former glove manufacturers and dress company owners direct the ways of the studios The banks and financiers have made them into something else It would seem that the glamor has gone But no it has been replaced by the presence of some of the country's (and the world's) finest glamor photographers Many of them have been responsible for preserving an interest in the glamor model the starlets who may not immediately make top billing but all too often can make a dreary film into an exciting moment

Castano as with others has found that Hollywood still retains enough of the magic enough of the real (and artificial) glamor to attract the best looking girls from all over the country There is still a kick to be had from appearing in a Hollywood film As a matter of fact there are different type of glamor girl out there now She may come with the same high hopes and some idea of her own worth But she has to have much more For the successful glamor model is also a competent actress She knows enough to broaden her talents to study voice and dance and acting Her modelling becomes as demanding as making a film sometimes even more so

We have on these pages a chance to look at some of the girls who are keeping the glamor in Hollywood Some you'll recognize from the small



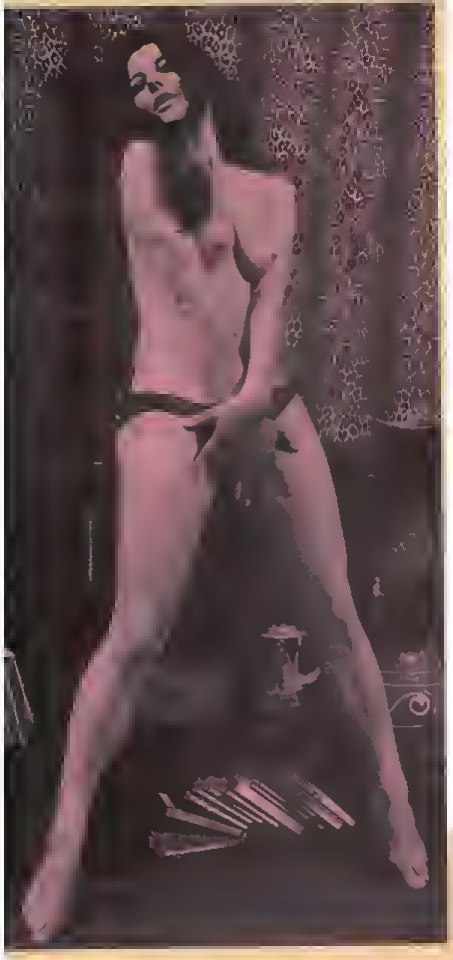








Amity (below) recalls the comeback of the sultry look. While (center) our ballerina Gigi





Camille in the sombrero and a kitten ish blonde Jackie complete our octet. Eight good reasons for flaunting what you've got!





HOLLY-WOOD

parts they've played. Others you'll be seeing soon. They're bringing a new style and verve and meaning to the glamor that was Hollywood. They get television exposure and they're on their way. But it is the magnet of Hollywood and Vine that is drawing the best from wherever there's a yen to perform, a feeling that nothing can come in one's way.

But don't for a moment think that you can't be just as creative where you live. Beauty and glamor have no single residence. For all that Hollywood is or purports to be, most of the glamor models come from the small towns and the big cities from around the country, and perhaps the next star will come through your door tomorrow!







SUNLIGHT SHOOTING:

Solving the Problems Of Too Much Sunlight



A little can go a long way. In this case it is better not to be so very direct in what you do.











Shooting outdoors in California weather can be most pleasurable and profitable. But as it is with the sun bather who gets too much sun a little sunlight can go a long way. In California especially but it is equally true wherever you are too much sun can cause harsh shadows which while they can be dramatically effective are better left to the seasoned pro. Of course one of the easiest ways to solve this dilemma is to schedule your shooting for early morning or later in the afternoon. That is the best time for shooting is when the sun is not at its brightest directly overhead. The reason for this is that the shadows and glare of the sun are less easily controlled. For instance when the sun is at the model's back interesting effects can be achieved. Beyond that reflections in water highlights along a shore or in the woods or merely



Annette Moore (opp page) catches the light just right. On this page the light accents the models.







the bright cast of light spotlighting a scene can do much to take your photographs out of the ordinary. There's another advantage to using the bright sun as a tool and that is in the freedom it engenders in your model. There is something about natural light which will bring out the best in both model and photographer. Call it throwback to the days when man worshipped the sun or what you will, but it does work.

Of course there are filters with which you must become acquainted using the manufacturers instructions as your guide. But don't hesitate to innovate. For the mark of the successful glamour photographer is one who goes beyond the commonplace.

The bright sun can do more than light up the sky. It can cast sparkling reflections in a pool or stream bouncing sparkles off your model. You can use it as guided ray through branches or screens casting dramatic shadows which can capture and hold your model in unique and distinctive settings.

Remember to use the sunlight not be abused by it. There is no doubt that a slight overcast will naturally filter the light for better colour photography but the advantages of sunlight are great. Whatever you do, your aim is to sell the model not the setting, not the light but her always her

Judie stepping out of the light into the shade





Diffuse lights and shadows create their own stark drama can subtly lift or emphasize as needed



WHAT DOES THIS CHAMPION HAVE IN COMMON...WITH YOU?



DAVE DRAPER: Mr. America, Mr. Universe, A Weider Pupil!

See Dave's magnificent physique that won him a co-starring role in the movie "Don't Make Waves"

We can't promise you a movie career but we can guarantee a strong hand some and improved body

HE ANSWERED A WEIDER AD—GAINED 3 INCHES ON HIS ARMS —4 INCHES ON HIS CHEST—IN 7 SHORT WEEKS! YOU TOO!

You, too—just like Dave Draper—can now own a handsome, muscular body—fast! You too, can now Easily follow the exact same instructions this champ did and in just 15 minutes a day, in the privacy of your own home you can begin to ship on 4 inches to your chest and 3 inches to each arm give yourself lifeguard shoulders, muscularize your waist, get speedy legs, and exercise your entire body. The techniques are simple, there's nothing complicated just downright enjoyable

I don't care if today you own the skinniest, flabbiest or most laughed at body—whether you're tall or short, young or not so-young. If you send for my FREE 32 page booklet of muscle building information, I guarantee that you will experience a muscle building miracle before your eyes, you will see handsome muscles start bunding out all over you They will ripple with power burst with energy—and for the first time in your life men will envy your body, woman admire it, because at last you own a body that brings you fame instead of shame Let me help you as I did utter champions—who were also weaklings—to put an end to your weakness and shame. Write now for free information —you'll be so happy you did! After all, you have nothing to lose but your weakness!

A-C-T-I-O-N is the key to strength—make your first He-Man Decision N-O-W! Fill out the coupon right now, rush it to me, and in hours I will send you absolutely free—at my own expense—this exact same muscle building information I sent to Dave Draper and numerous champions, and to over 5 million other successful students. I am known as the most successful trainer of champions. I have been turning weaklings into "Mr. Americas" and "Mr. Universes" successfully since 1936 Don't pass up this once-in-a lifetime proven successful offer to trade in your body for the sort you always dreamed of having Remember you will be following in the proven, safe scientific footsteps of the World's Best Men So Hurry! Put an end to your weakness now Send for my sensational free offer—good only to males between 13 and 75 in normal good health This is the most time-tested, results-producing course of all time

ABSOLUTELY FREE! MUSCLE-BUILDING INFORMATION ON HOW TO BUILD A HANDSOME BODY!



JOE WEIDER
Personal trainer of "Mr America" "Mr Universe" "Mr Canada" perfect men "Mr Europe" since 1936 — and over 2,000,000 successful pupils the world over!

JOE WEIDER, Dept 298-31V
Trainer of Champions since 1936
531-32nd Street, Union City, N J 07087

Dear Mr. Weider the world I agree, that just like the champions before me I want to be a New Man! Rush me your free muscle-building information that I can use right now at home to build a handsome body I have checked the goals I want to make I'm enclosing 25c to cover handling and mailing charges I am under no further obligation in any way

NAME _____ AGE _____
ADDRESS _____
CITY _____ STATE _____
ZIP _____
(please print clearly)

MAIL COUPON TODAY FOR FREE 32 PAGE COURSE!

NO OBLIGATION! NOTHING TO BUY!



Here's the kind of body I want (Check as many as you wish).

- ☐ Bigger arms
- ☐ Larger Chest
- ☐ Broader Shoulders
- ☐ Athletic Legs
- ☐ More Weight
- ☐ Lose Weight
- ☐ Magnetic Personality

ABSOLUTELY FREE!



From The Redwoods To Baja

A Wide Choice of Backgrounds Are As Good As the Imagination of the Glamor Photographer

Snow capped mountains plush valleys barren deserts wide expanse of beach..craggy hills and flat lands woods as old as men and homes as modern as tomorrow—that's California. But all that scenery which is available for the ambitious photographer is nothing unless it is used wisely For one setting alone can make a picture great The photographer as any creative artist must know how to use the tools of his profession And the background is as much a tool as the camera and film

In this section you can see how Cestano has used the rolling hills as background for Donna (page 20 left) or the nibbling incoming tide as a border for Gigi (this page)

Scenery must not detract from the model but must emphasize and highlight frame and mask Even if you can't get to California use your imagination wherever you are



Budding fruit among the foliage might be the title of this pose





This picture of Judie tells a story of welcome and hope The open door the arbor effect the hand on the hair were carefully planned



Castano's Prize Winning California Collection

GLAMOR PHOTOGRAPHY

The American Nude, Selected By The Editors Of SWANK

NO 12 $1.00

More Than 150 Exciting Photos

Sunbathing Starlets Of The 70s: An Intimate Photo Study

Plus Exclusive Full Color Action Studies Of The Western Nude

Special Features: The Glamor Photographer As A Director

Choosing Costumes & Posing The Nude

Tips From The Pros

How To Create A Prize Winning Layout







The picture of Judie (page 19 top left) is an indication of how both imagination and setting work. Now it's quite obvious what the model's natural attributes are. It also fairly clear that most fruit grows on a tree. Put the girl up a tree and you have symbol and actuality working out rather well. It is a particularly good example of the gentle kind of whimsy for which Johnny Castano is well known. You really don't have to be in California to make a shot like this, but there's no escaping the influence of the state named for an imaginary island in a romance written in Spain during the 16th century.

However California is a great place for the versatile glamor photographer. From Sierra Nevada on the east inland to Death Valley, from the Mexico border on the south to the redwoods in the north, it is not surprising that California's motto is "Eureka" which means as you might suspect, "I have found it."

Castano can choose from any one of California's twenty-two national forests, or any place along the hundreds of miles of beaches. But more importantly he does not let the scenery impress him so that he forgets his glamor model.

But if you can't get out, you can use the roof of a big city building to get effects similar to what Johnny was able to achieve with shots of the Sacramento Valley.

You can experiment with tele photo and wide angle lenses. Wide expanse of beaches and mountain tops afford you unique opportunities to avoid the mundane. To do more than just take another picture. Because, all you do is pose your model as you might in the studio that wide variety of scenery will have been wasted. Don't be afraid to gamble. Unlike nearby Las Vegas the odds are really on your side.



Castano has made exceptional use of background and the photo (above) reveals an intimacy with nature in this parody of primitive supplication from the carefully placed flower to the extended hands and welcome smile.







Light and shadow played a part in these studies of Sylvia. Notice how reflection and shadow sustain the feeling of depth





WAY DOWN EAST WHERE IT BEGAN

Johnny's Early Days Harbingers of Glamor to Come

Later on in this issue in the section on Johnny you'll learn that he came out of the East to find success in the West. These pictures from Johnny's early days are an indication of his great talent and versatility. The photos of Sylvia were shot at Plum Island New Hampshire.

He used the shore line wisely made nature work for him. And one way he was able to achieve this degree of spontaneity was by allowing his model the full freedom of the beach to permit her to play among the rocks...let the sea weed roll and twist and turn as she saw fit. But the action was stopped by the shutting of the lens. That Johnny controlled. So what you see here may be aptly described as a sort of disciplined spontaneity that comes intuitively to the glamor photographer.

The selection of the model was important. Some girls are more suitable when photographed in the studio some may be better interpreted as Sylvia was when allowed to run free. As you can see here the outdoor setting has distinct advantages for glamor photography. You can permit the sun for instance to come in from the side the front or even from behind the model. A wide lens aperture too will make your foreground scenery appear soft.

You may have noticed that the photos in this section are arbitrarily framed. They have not all been cropped to accentuate or show off to better advantage the glamor model. We have close cropped the picture of Sylvia (at the top of page 22) and by so doing have made the full force of concentration fall on the girl in the picture which takes up page 23 you can see what improvement there has been made by showing the horizon. If you cover up the top of this shot with a piece of paper much of the drama and depth of the photo disappears. Some of this planning must be done when the photo is taken some of it can be done in the darkroom.

Too often the beginning glamor photographer feels that he must be "arty". What he most often ends up with is both bad art and bad glamor photography. Creativity is something more than knowing the mechanical use of your equipment.

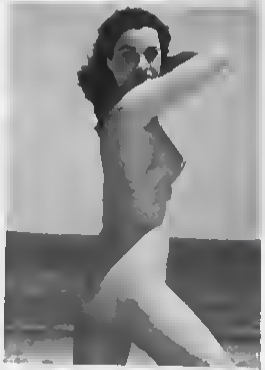




The idea of blending hair and seaweed almost worked don't you think?



This photo might have been helped by better cropping Agree?



Now this photo (below) does everything it is supposed to accents the model has an artistic quality with perspective and meaning



When shooting outdoors for instance a knowledge of perspective is important. You must not only know but feel the degree of unity which comes about because all receding surfaces are related to one or two vanishing points. You should know that when only one vanishing is used it may be located within the glamor model (because she is your principal figure) or most assuredly at some other significant focal point. You must let every picture you take teach you something about the next one much as Cezians used these earlier photos to make his later work even better.











Certainly a sultry and whimsical quality are two of Linda's more intriguing attributes. Castano expertly captures her mysterious mystique.





Across the top of most of the resumes of would be actresses and models is the brief description of talent: "Actress-Model." But it takes more than words to make that double standard a rewarding reality. The girl that Jeanny Castano saw and predicted would make the two word phrase capitalized and sparkle brightly...against all odds...was Linda Avery. While Linda's career might seem no more unusual than dozens of others, the difference is in the spark, the drive--the personal satisfaction she feels with each accomplishment. She was born in the Bronx a little over twenty-one years ago, played as a teenager with an all girl rock



Linda Avery: Shooting A Star On The Way Up

Castano Acts On A Prediction & It Comes True







TIPS FROM CASTANO

Johnny and Linda discuss the setting and the required mood

•

The beach is a favorite setting. This was shot on a Rolleiflex 1/25th sec. F 11

Well, actually the tips are what's going on throughout this very special issue. There's a closeup of Castano the man and Castano the glamor photographer. You'll be surprised to find out what Johnny's first adult profession was. But he wanted to be a photographer and he set about to break down the walls to one of the toughest commercial fields anywhere. There's no mystical magic to what he's done—but there is a kind of magic in what he has achieved.

And that leads us to what may be the most important tip the aspiring glamor photographer or any one for that matter can gain from this issue.

One supposes that a glamor photographer is known as much for the girls who come to him to take their pictures as the photographs themselves. And to give the truth to that statement—take a look at Castano's girls—they're the best sign of the artistically and commercially successful glamor photographer.











GLAMOR PHOTOGRAPHY

TIPS FROM CASTANO 2nd Cover
THE PHOTOGRAPHER AND THE MODEL 4
HOLLYWOOD: THE GLAMOR
MODEL CAPITAL OF THE WORLD 10
SUNLIGHT SHOOTING:
SOLVING THE PROBLEMS OF
TOO MUCH LIGHT 14
FROM THE REDWOODS TO BAJA:
A WIDE CHOICE OF BACKGROUNDS 18
WAY DOWN EAST: THE EARLY DAYS 22
LINDA AVERY: A STAR ON THE WAY UP 26
CASTANO'S CURVES & ANGLES
IMAGINATION GOES A LONG, LONG WAY 30
STARLETS OF THE 70'S:
AN INTIMATE PHOTO STORY 36
WIND, SAND AND SURF
UNIQUE NATURAL SETTINGS 44
JOHNNY CASTANO, A OOWNEASTERNER
A PORTRAIT STUDY 50
BEACHSIDE BALLET
STILL STUDIES OF MOTION 55
CASTANO ON "THE GLAMOR PHOTOGRAPHER"
COSTUMING 58
LIGHTING 64
INDOOR SHOOTING 68
THE LIGHT TOUCH 72
PROPS 75
DIRECTING THE GLAMOR LAYOUT:
THE MANY MOODS OF MISTY ROWE 78







DAVID LYNNE, *Editor*
H. OSCAR WARD, *Art Director*
JANICE RUBIN, *Associate Editor*
CARY BRODY, *Production*
K. AYJA, *Associate Art Director*

GLAMOR PHOTOGRAPHY NO. 27 is published quarterly by Magnum/Royal Publications, Inc. Office of Publication: 1697 Broadway, New York, N.Y. 10019.

Copyright 1971 by Magnum/Royal Publications, Inc. 1697 Broadway, New York, N.Y. 10019. All rights reserved. No reproduction for unsolicited photographs, and all material sent is subject to such use. Reproduction of any material contained herein without the written permission of the Publisher is prohibited. Printed in U.S.A.

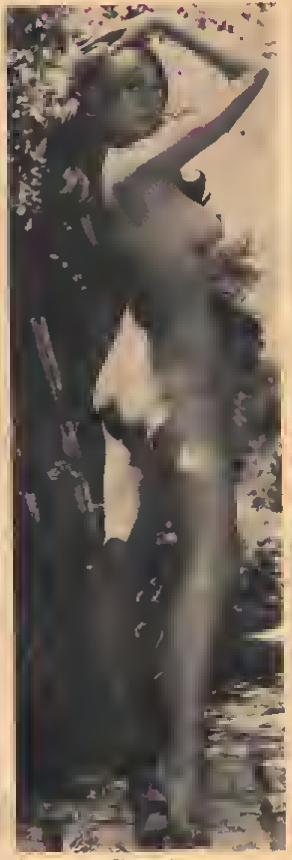




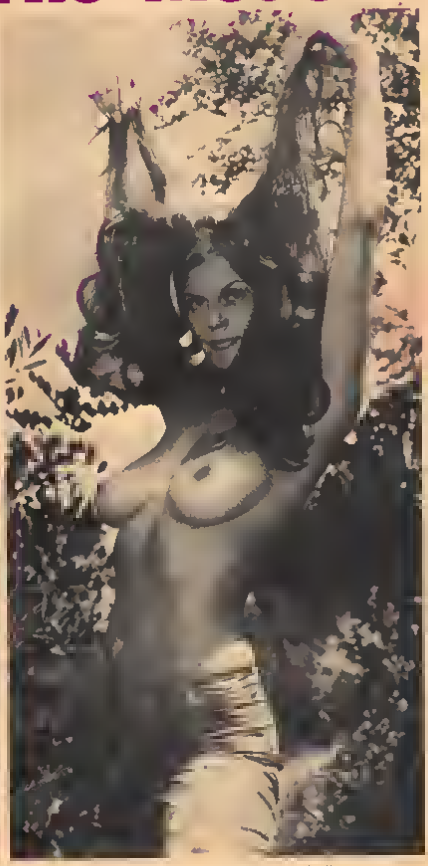




The Photographer And The Model



Two suggestions Diane made



Sultry and debonair even devil may care—and it worked!



Costuming the Nude







They Must Complement Each Other To Get Ahead





The mood shot to the left is pure Gastano while it was Donna Garcia (above) who decided to hide behind the tree





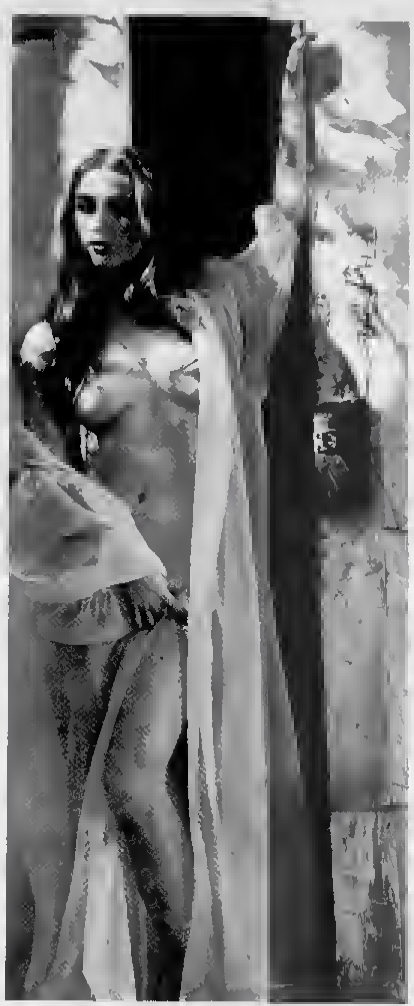
The model (left) thought it might work if she leaned over but Donna (above) gave the same idea more meaning

It might appear strange to be talking about costuming and glamor photography in the same breath. But the clothing of the nude is as important as any other aspect of the photo. What your model wears as a prop or garment will not only reflect upon the quality of the picture but will complement her figure, will make her appear young and seductive, ungainly, grotesque or intriguing.

While bras and panties may have an appeal of the more obvious sort, jeans worn with the tops casually rolled down, the front suggestively open, can be a lot more provoking. In other words, costumes as much as any other aspect of glamor photography must serve to show off your model. The old line that a partially clothed girl can be more seductive than a total nude is only as true as her figure and how you use it.

Marjorie (below) shows what can be achieved with the partially draped model as does the study in lights and shadows (right)





On pages 60 and 61 you can readily see the effects of using a diaphanous gown. Susan was given a kitten posed by the partially open window. Totally nude the picture would have been far less appealing. You'll notice, too, that the gown, worn differently by the models. Each decision was made on the mood desired and the setting, and each is proper for that mood.

There is more to costuming than using black lace panties and bras or having her wear black boots. You can wrap a girl in fabric and only have one shoulder show, and be more suggestive than if she were undraped. Sweaters can provide a variety of uses, partially rolled up at the waist, off the shoulder, loose or tight. Back shots of a thigh-high sweater can be most appealing.

Costumes must be related to the setting, to the lighting and to your goal. Costumes, of course, when shooting color, must be chosen with

(Below, left) The full clothed model, in the sheer gown, to be sure, has its own sophisticated suggestiveness not to be found in the total nude























considerat on of the model s com plexion. A dark g rl in white boots a white sweater rolled above the breasts and r bbon in her ha r— you take it from there. A black sombrero and a bolt of black lace (see page 63) can spell out a setting.

Yet a costume does not have to be something you go out and buy. Look at the shot on the upper right of page 62. Although the model is wearing pants, the rest costume effect is with her very own ha r. It provides the boundary of her figure. On that same page Jacqueline Jones (lower right) was posed so that her long blonde hair diffused into the transparent blouse. The picture right to the left of

Immediately below, from left to right, there are three examples of a model dominating the costume while, bottom right, Castano might have gone overboard with the checked pants.











In a sense, the wall in the photo (page 63, right) becomes as much a part of the costume as the draped mantilla and wide brimmed hat. But none distract from the model.





Jackie shows a model in what could have been a grotesque picture. But what balances this use of transparent pants and off-the-bosom halter is the photo of the nude. Without distracting you from the girl, it holds the picture in shape. Yet every position here was planned, from the placement of the hands and the pointed finger to the ingenuously touching her mouth.

Costumes can depict innocence or sophistication, hope or pleasure.

Esther Shadid (below) was posed between two large objects; yet the costume is what helps draw attention to the model's figure.





Accent Your Work With Lights And Shadows

While the use of natural light may provide the softest and most appealing effects for the nude, too many glamour photographers are less than competent in its use. But even the use of natural light, when shooting indoors, is to be preferred. Nubile forms appear softer, more rounded.

For if there is anything you do not want, especially in glamour photography, is a stiff, harsh effect. This is not to be confused with dark moods, but rather the artificial look which results too often from improper lighting. The photographer with one overhead 150 watt bulb might be better off than the inexperienced use of reflectors, bounce lights, filters and other paraphernalia and techniques that are available. Don't substitute technology for lack of ability.

On these two pages you can see marvelous use of natural light in three distinct settings. Indoors and outside. Light and shadows have a mystique of their own, while on the other page you see what we mean when we suggest the difference between harsh and dark. This photo is dark and sombre.

Indoors, of course, you can use bounce lights to get soft effects, or accents can be enhanced by sight lighting. But nothing truly substitutes for the intimacy and subtlety available with natural light.

Remember, light is a tool, too. You can use it through filters that you can buy or through filters you create such as lace curtains, trellises, odd shapes and patterns through clothes.



Photo above shot with Mamiya 105 lens, C33 yellow green filter. At 1/25th sec. f11. A Rolleiflex was used on the photo to the right, above.



THE WORLD'S OLDEST LIGHTER

NEVER NEEDS FUEL





"LA MECHA"

THE FLAME

200 Year Old Conversation Piece Imported From Spain
Lights Anywhere . . . Even in a Hurricane.

Two hundred years ago in the wild mountains of Spain a lonely shepherd invented the world's first cigarette lighter. A Lighter so perfect it is still used to this day by shepherds of the windy Spanish Basque Country.

THE STRONGER THE WIND BLOWS, THE BRIGHTER IT BURNS

Known as La Mecha (The Flame) this is the most unusual lighter you have ever seen. For one thing it never needs fuel. Spanish shepherds found a special way to treat the wick so that it burns for years . . . without fuel. And it lights anywhere, even in a hurricane. In fact the stronger the wind blows, the brighter it burns.

SO UNUSUAL IT DOESN'T EVEN LOOK LIKE A CIGARETTE LIGHTER

Whether you use La Mecha to light a cigarette, start a campfire, or just keep it on your desk as a conversation piece . . . people are bound to ask questions about it. The perfect gift for outdoorsmen, campers, fishermen, for anyone who treasures something out of the ordinary.

AVAILABLE ONLY THROUGH THIS ADVERTISEMENT

We now have a limited number of these 200 year old Spanish Lighters in this country. Because of the difficulty in importing these lighters, they will not be available in stores. The only way to obtain La Mecha is through this advertisement. Once our present supplies are gone, we don't know when this offer can be repeated. Order now. If you don't agree this is the most unusual lighter you have ever seen . . . or for any reason you are not completely delighted, return it for your full money back. No questions asked.

SPECIAL BONUS: Act now and get two Lighters for $2. You save 50¢ . . . we pay postage.

Offer Will Not Be Repeated

SPANISH IMPORTS CO. Dept. GP-12
185 West 4th St. New York, N. Y. 10013

Enclosed find payment for _____ La Mecha's, the 200 year old cigarette lighter imported from Spain. La Mecha must be every bit as unusual as you have advised me to believe or I will return it for my full money back—no questions asked.

INDICATE HOW MANY LIGHTERS YOU WANT

_____ $1.00 Per Lighter makes a great gift.

_____ BONUS: 2 Lighters For $2. (You save 50¢)

Name _____

Address _____

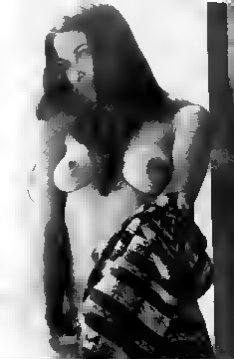
City _____

State _____

Zip Code _____

DON'T MISS THIS LIMITED OFFER





as a backl ght for halo-effects. The key to your picture s mood is most often created by your use of light-ng. You can reflect lights in a mirror, sug gest moods w th candle light or eclipsed natural sunlight. Light com ng in through a window or skyl ght may be perfect for soft portrait like quality. By pos t on ng the model near or further from the w ndow you will change the mood and sensitivity. If you are bound to use floods and strobes, you are more l kely to be chang ng their pos t on and keeping the model more or less static. If both model and photographer are rela tively new you ll f nd yourself using much time for doubtful results.





The two p ctures above were both taken n natural l ght co ng in through a open window. Note how they soften and caress the features.



As is noted in the text, the use of natural light (above) is dramatic w thout be ng harsh, with this daring use of lights and shadows.





At the bottom of page 66 there is a fine example of the indoor use of natural light. It is dramatic without being harsh, soft without being obscure.

As a matter of fact, the greatest amount of Castano's work is done with natural light.

The photo of Judie which centers between pages 66 and 67 is another good example of natural light, naturally filtered by the foliage. Castano has attempted to portray the nude in a subtle, natural setting. There is no costume, no artificial prop, where model and scenery seem to blend. The light is used to highlight a part of her body, so that you can slowly pick her out. She is at once a part of nature and separate from it.

You must, of course, know the mechanics of your profession, what speed and setting will achieve the proper result. Technical and artistic perfection are divisible. It is your job to make them complement each other.





Just what do you think it means to suggest that the photographer and model must complement each other? Well, to put it another way, there must not only be a genuine spirit of cooperation, but each must be willing to learn from the other. The experienced glamor photographer can sense almost immediately when a model will intuitively assume a particular position, will know what to do with her hands and with her fingers. Watch those fingers especially. When they are stiff it is almost a sure give away that the model is tense. It will show up in the finished product.

There was a time when this well known glamor photographer was shooting models with clothes on. It was a commercial job and he selected one of his favorite glamor models assuming that she would be perfect for posing in lingerie. But it didn't work out that way. She was self conscious, really didn't know how to wear clothes, and worse yet didn't know how to use her body so that the clothes would be sold. He paid her for her time and chalked the wasted time up to experience. When he did bring in a lingerie model, she was able to make the photographer look good. She knew how to arch her body, make the merchandise seem to be doing exactly what I was supposed to. In this case the model com

Marjorie LeCain's pixie like quality led her into the tree tops where she dared Johnny to shoot. However Esther (below left) was carefully mirrored. Christie's pose was the result of careful planning.









INDOOR VARIATIONS ON A NUDE THEME





Indoor shooting can give you the opportunity for an intimacy that you might not be able to achieve outdoors as the photos here show







Frankly this section was planned to show off Castano's versatility. But it has another purpose. In it you can see what you can do indoors. In one small room if need be. If you have limited funds and not much space available and can't get out into the country—or even out of the apartment here are some examples of what you can do inside.

The photo which titles this section is dramatic proof of the inexpensive cost of your imagination. So if you're an amateur learn from the pros—the home as a studio may be your most important asset.

You know the use of your home as a studio professionally has certain tax advantages too,—ask your accountant.

Okay to get started look around your room. If you have one unbroken wall be sure it is white so that it can be used with other colors and drapes as a background. What else do you have? Doors windows a fireplace perhaps a translucent shower door a tub a bed a soft couch or chair a kitchen?

Is there a bookcase she can use a hi fi or tv? What is the texture of the floor or carpeting. Will it provide an interesting backdrop for an overhead shot.

Oh yes there is probably much more available indoors than you ever thought possible.

At the top right on page 76 Johnny posed Amel against a mirror (now virtually every home or apartment has a mirror). The result was meant to be light and amusing. Since humor is a matter of personal taste you may or may not agree. But what you can't dispute is his imaginative use of what is available to him.

As you look over this section you should be aware of how he has used

The photo below was achieved by laying metallic cloth over a chair natural light and the camera held slightly below eye level













natural light and the various angles and situations. In other words no matter where you are taking your pictures every facet of your experience must come into play.

There's something naturally exciting about a model and a bed. But it is too easily made mundane. The photo at the top left of page 71 is just one example where the model uses the bed and not the other way around.

On the lower right of page 63 is another variation of the nude in bed. But here Castano has chosen to be reflective to make the bedroom a subtle part of the setting. He has done this by having his model partially



Lynn Underland got herself accidentally caught up in the shower curtain and the photo above is the great result







clothed by the introduction of the flowers and figurine discreetly placed in the background. The result is a variation of a theme. And what else has he done? He has used his lighting wisely so that the soft shadows fall on the model's face with the highlights accentuating her body delicately.

As the title of this section expressly implies, these are all variations on a nude theme indoors. They are by no means the limit of what can be done. That is unlimited—or bounded only by your will and the use to which you put your imagination.



You just let your models run loose through the apartment and follow them with your camera. Let them be free and easy and you, too, will be able to achieve results such as these.







About the Light Touch

Pat (below) said she could do it all by herself. Which proves if your model has the talent, let her improvise as she sees fit.



Any attempt to analyze and suggest what makes one person smile and another frown would be futile. Humor is a very subjective thing. Of course we know that certain effects will generally cause people to be amused. But the mood of the viewer is certainly not known. Rather than call this section "Humor" we prefer to refer to it as the "Light Touch." Here the photographer can show gentleness or outright slapstick, take neither himself or his setting seriously (but always his craft). There is an opportunity for human interest stories to be told, to be saucy or innocent, to gnu or grimace. A bit of humor goes far. But don't be fooled—it isn't easy. You see them all here: the wild and the wary, the slapstick and the outright put on. Castano has done it with lighting and by taking advantage











Susan (upper right) could not have done without the Scrabble game But Pat (right) needed no help at all

ot the natural acting ability of his models (A model with dramatic experience will be of immense help) He has used props as you can see the tiger s tail that Sheila is holding (center right page 73) or the natural preps Pat Mesch is holding (top left page 73) He has asked his models to pout and move and generally act up Here the set up shot can often come acropper but the ability to catch his model while she is cavort ng can produce some very interesting pictures

Editors will be receptive to buy good glamor photos w th a sense of humor One reason for their receptiveness is obvious If their photos are good they will be different—and those pictures are constantly being sought Don t be afraid to bend a little The injection of humor need not make a picture less a glamor photo









You can achieve a high degree of sensuality and excitement with humor than you might not think possible. Sometimes you can get an outrageously wild approach (see the bottom left page 74). We don't think you'll deny that Castano has lost any of the glamor by his search for humor in these photos.

Don't think you have to go for the pratfall. You can create situations that have a sense of the ridiculous or merely suggest a smile.

There is a story to be connected with every humorous situation. Your photo much like a captionless cartoon must convey this message.

Some photographers as artists and writers develop a trademark often designated by a particular technique. Can you guess what situation indicates a Castano photo?

But along the line in setting up a situation with comedic possibilities you can't lose sight of the techniques of posing the positioning of hands and fingers the way her head should be held the direction of her eyes to effectuate the same naturalness you'd want in a more serious situation. However humor is a serious business. So even though your pictures are recent to portray a light touch you should never take making them lightly.

And the last thing you would want is an editor to laugh at what you meant to be serious and take seriously what you think is the funniest shot of all.

Keep loose. Don't force the scene.



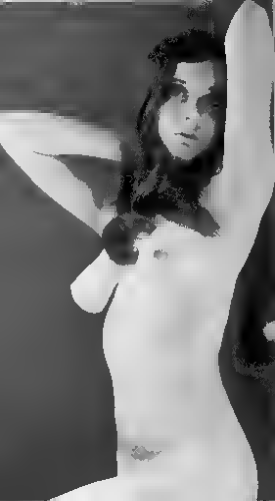


Nikki (above) and Larra (below right) were literally told to carry on with these charming results.



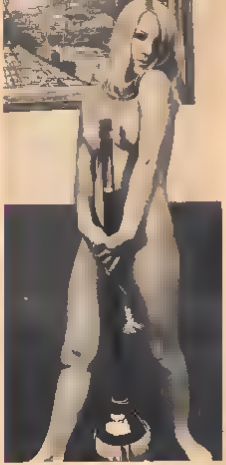






SUBTLE WITH PROPS





She is (top) hangs on to her "yard" of wine so that it's obvious use becomes a focus of interest



A prop, as much as the setting, should be used with specific intent before you introduce any object into the picture, ask yourself if it will help create the mood you want or will it distract from the model. That doesn't mean it has to be small to be effective. For even if it is large as the water bottle the model is holding on this page, it can suit the mood as that does. The prop can be an intimate part of the picture, or serve to highlight some particular point. It can be used to draw the eye away or tie in all the elements in the photo.

A prop, as differentiated from a costume, is often both that as well as be part of the setting. Use them wisely.

As the heading tells you, be subtle with the props you use. Don't confuse the necessary use of a prop, such as the flower Pat is holding (center top page 77) with the net Sylvia finds herself in (bottom page 77). Within the limitations of the character of the







photos desired the flower serves a better purpose than a more obvious patch of pants. The net captures the girl as the viewer might and becomes a part of the picture.

The portrait of Susan (bottom right, page 75) is a very good example of how a prop synthesizes the mood of the photo. Without the statuette in the background the study is good but ordinary. But with the subtle use of the figurine you see more of the girl than you might believe. If you don't think this is so, then cover the part of the photo where the statuette is. Quickly remove your hand. What happens? The model suddenly becomes more important even with the added element. You'll notice Castano didn't attempt to have the model imitate the position of the statue. That would have been much too obvious. But what he did do was keep the lighting of the statue muted, so that girl appears highlighted when in reality she is not. That's why when you cover and remove your hand she appears to pop out more dramatically.

On the top tail on page 77 the seaweed is a prop, a costume and a part of the model blending into her hair to create a siren quality. She may have been the one who enticed sailors or made Ulysses blind with passion... or simply calling you into the briny deep.

The use of props will be beneficial if you have a concept of planning and design. The same elements which you observe in a painting are present in your photo. As the artist adds so must you with the same consideration for composition.

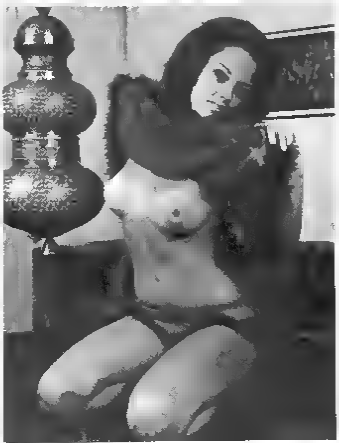
A successful glamor photographer knows intuitively through experi-



Andy said she didn't need any props, yet the books and other implements, even the backdrop, are necessary props to the intent and purpose of this particular picture.



Annette More (below) was in the process of asking what she should do when she froze —click!







What all these prove is that a prop is no better than the model—and if it does, you're photographing the wrong subject. Even if the prop is necessary, for technical reasons, it should be used wisely and, although obvious, should be an interesting part of the picture.

ence, through trial and error, what can be brought into a picture, and equally what must be eliminated.

Your photos will show the relationship of the glamor figure and the substantive form in which you place her.

The shapes and sizes of the objects you use may end up as nothing more than clutter—or they may do nearly as much for your photo as the model herself.

As with all your work, you must not ever forget your concern with organization and arrangement—all designed to show off your glamor model.





Directing The Glamor Layout

The Many Moods of Misty Rowe



As much as most every aspiring actress and model dreams of being a star, as does the glamor photographer dream of discovering one. So it was with Johnny Castane who was having more than his fair share of good fortune in attracting to his studios some of the country's most outstanding glamor models. Then one day in came Misty Rowe, charming, glamorous, clean-cut, and not at all misty, as her eobriquet implied. One look and Johnny knew this was the girl. She was not a glamor model but a fashion model. Her figure would have stood the most severe scrutiny, but her ability to sell merchandise was overpowering. There was no doubt, Misty Rowe was star material!

Misty had known she would be a fashion model. But she is more than that. And Johnny's first intuitive judgment was borne out. Misty turned out to be a creditable dancer, actress and model. Her television credits have included appearances on some of the nationally televised TV shows including Joey Bishop and Johnny Grant. But her greatest success has come with her ability to create a desire and demand for the clothes she wears.

There have been a few fashion models who have received world wide acclaim and attention. Suzy Parker and Twiggy are two who come to mind. There are others you see in the top fashion magazines but are generally nameless. Misty has other ideas. Her name is going to be in demand, and to be well known. To achieve that she has to be much more than a fashion model; she has to be an all around talent. That's been her goal.

Misty was born in San Gabriel, California of Swedish and Cherokee Indian descent. At Glendora High she was voted "Best Actress" and was deemed the "Most outstanding dramatic student." She won a scholarship to the famed Pasadena Playhouse. Along the way she entered a number of beauty contests and was elected among others, Miss Anaheim Photo Festival, Loves Princess, Miss Miniskirt 1970, and Queen of Queens California. Her features have been used to sell Coca-Cola, Max Factor cosmetics and TV Guide.

But Misty has worked hard. She has studied ballet for the past ten years, along with tap and toe dancing.



It should be obvious from these photos why Misty is in such demand as a high fashion model. Johnny captures her many moods!







Lingerie sportswear or dresswear— Misty can adapt to the product—the true mark of the successful fashion model





Misty's acting experience as well as her dancing enable her to create a mood for the product which is of enormous help to the photographer. She makes both their jobs seem easy!



Castano proves with Misty Rowe that his glamor photography experience is of great value. There's no doubt, too, that Misty would be a great glamor model.

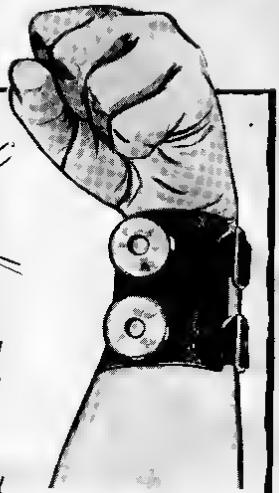


So what Johnny recognized was an earnestness as well as a talent. But for those who are interested in the obvious statistics, Misty's pertinent facts are:

Size—7
Height—5' 5"
Weight—115 lbs.
And, in the usual order, 35-22-35.

She's a natural blonde with green eyes. She will be twenty-one in 1971. But Misty came of professional age long before that.

Develop Fearsome Defensive POWER With Weighted Wristlets



"Power Packed" Arm Builders Start Instantly To Give you mighty striking power and strength.

"Power Packed" wristlets build the powerful arms you want without special equipment or exercises. Just wear these rugged lead weighted wristlets during your ordinary activities at work or play.

ONLY **3.98**



Reinforce Your Power Build Your Strength

Silently, unconsciously, hour by hour, day by day the muscles in your arms are strengthened and grown to new power. Just wearing your "Power Packed" wristlets will give you the proud masculine feeling that says "I can take care of myself."

Money Back Guarantee

Order your "Power Packed" lead weighted wristlets today. Use them for 10 days. If you don't see immediate and progressive improvement in the size and strength of your arms, If you don't instantly feel more powerful, more masculine, more capable—you can return them for refund of the full purchase price.

* Div. Mail Sack, Inc.

10 DAY FREE TRIAL

Power Builders Dept. GP-12
1560 Broadway, New York, N. Y. 10036

Rush me my "Power Packed" weighted wristlets by return mail on your money back guarantee

- ☐ I enclose $3.98 plus 35c for postage and handling send one
- ☐ I enclose $6.98 plus 55c for postage and handling send a pair
- ☐ Send me COD ☐ one "Power Packed" Wristlet ☐ A pair of Power Packed Wristlets. I enclose $1.00 good will deposit and will pay the balance due on delivery plus postal and handling charges. Same guarantee either way

Name

Address **Zip**

SMC lowest price guarantee

Should an authorized customer find actual selling price of any SMC product or same merchandise as supplied by SMC at lower prices, SMC guarantees to equal or better that price, providing it is a legitimate offer as outlined in the SMC guarantee.

Beauty Glo Lamp Decorative SMC product your cost $1.82 sell for $3.98

Washing Antenna Emergency Light your cost 34c sell for $1.49

Auto Spotlight your cost 88c sell for $2.98

Religious Medallion Keychain your cost 18c sell for $1.00

Spectacle Repairers your cost 23c sell for $1.00

Electric Percolator with cord your cost $1.98 sell for $4.98

Stainless Steel Fishing Slingshot your cost 22c sell for $1.00

Flash Bonnet & Sheath your cost 156 sell for 79c

Tiniest Flashlight your cost 23c sell for $1.00

Emergency Signal Light your cost 29c sell for $1.00

Permanent Match with Keyche n your cost 24c sell for $1.00

Twin Cell Flashlight you cost the earlier 79c

Battery Tester with Screwdriver your cost 22c sell for $1.00

Boomerang Projector with film your cost $4.00 with film sell at $11.95

Battery Tooth and Nail Clipper your cost 88c sell for $2.98

Boosted Purse your cost $2.00 sell for $4.00

Link-eaker's Combination your cost 6c sell for 10c

Stalled Ac ng Kit your cost $5.79 sell for $14.95

Car Vacuum Cleaner you cost $2.98 sell for $7.95

Lam no ed Pad cost pen cost 26c sell for 59c

Cube Flash Camera you cost 72c sell for $2.98

Ny on Watch Band you cost 14c sell for 88c

Home Ha rcutter you cost 18c sell for 88c

Electric Scissor e you cost 64c sell for $2.58

newest home business

Free sell shows you how to Start No experience needed Complete products Everything furnished for immediate delivery Earn big profits on your first order

make Spectacular Profits in wholesaling

BUY at LOWEST BELOW WHOLESALE PRICES

WE SHOW YOU HOW TO START YOUR OWN WHOLESALE BUSINESS

5 BIG and EXCITING WAYS to make wholesale profits — to get enthusiastic orders.

1. **WAGON JORRING** Take orders from merchants and deliver cash sales at the same time. SMC gets enlarged lowest below wholesale prices lets you sell at wholesale and make staggering profits for yourself
2. **DROP SHIP WHOLESALING** SMC stocks your merchandise and ships for you We supply catalogs, order books—everything. SMC prices are so low you can sell to other wholesalers under net SMC sells at slightly higher prices
3. **RACK JORNING** SMC attractive self service display racks do your selling for you SMC merchandise is packaged ready to display We show you how to get best free space in retail stores
4. **MAIL ORDER SALES.** Everything you need to get orders by mail is included in our program SMC lowest prices lets you ease mail order profits of 5 7 even 10 1 mes your cost
5. **PREMIUM SALES.** Get volume orders from fund raising organizations, carnivals for business incentives, get party plan sales We show you how

SMC WHOLESALING OFFERS EXTRAORDINARY ADVANTAGES

- **BIGGER PROFITS** — You deal with merchants who are volume users with steady repeat orders.
- **NO DIRECT SELLING** You never deal with the consumer Salesmanship is not needed
- **NO LARGE INVESTMENT** — Buy only enough to fill your orders Immediate delivery
- **START SMALL — GROW BIG** — Whatever time you can spend there is a profitable place for you in wholesaling.
- **WE PROTECT YOU** — Supply authorized SMC wholesalers only When you answer this ad you get in on the ground floor

Solid State Radio your cost $3.35 sell for $9.98

Automatic Day Date Calendar your cost 25c sell for $1.00 ea

Name Brand Ballpoint Pens your cost 38c ea sell for $1.98

Stereo Tape Cartridges your cost 69c sell for $2.98

Name Brand Alarm your cost 89c sell for $2.98

Game no Russian Leather your cost 38c ea sell for $1.98

Name Lamp your cost 24c sell for 88c

Stainless Steel Screwdrivers your cost 97c sell for $4.95

Electric Pencil Sharpener your cost 30c sell for $1.98

Thermometer Make Up Mirror your cost $4.35 sell for $12.95

Toys Dolls cars your cost 15c to 3d ea sell for 49c to 98c ea your cost 49c to 65c ea.

Lighted Nail Clippers your cost $1.70 ea. sell for $5.00 ea

Make Instant Sales with SMC Products

The Spectacular Merchandise On display at on screens all items for impulse sales They're grabbed up by the tens of millions of dollars each year because they have both practical and emotional appeal

SMC Supplies Hundreds and Hundreds of Additional Products. TOYS — one of the Biggest selections in America Gift and parties products Housewares blenders, toasters watches to latest TV sets radios, phonographs, jewelry money Only SMC has the complete line for wholesaling

SMC Home Business People expect unusual profits Read how big ease how many sales they

Carl H. O Del Each month I make wholesale sales at SMC merchandise at least that's my total

Paul Patterson I am realizes $75 00 every week and added my earnings to increase steadily

Mary A Mill er Russell made $1 852 45 profit last month with SMC working part time $385 00 in 3 days made in one day

Wi lian K Geary I was for my business when $20 00 almost ended and have made as much as $100 00 profit in 2 hours work

Please do not order from this page. Do send coupon for free book and ordering instructions.

This opportunity is open to serious men and women who want to operate a big way spare or full time home business. Mail coupon for free book today

RUSH COUPON NOW

HOW TO Wholesale for Profit

M P ans Specialties
Specialty Merchandise Corp
6363 Hayvenhurst Ave Dept S-524
Van Nuys, Calif 91406

Send me the free facts & free book How To Wholesale for Profit plus information on your revolutionary sales plan that can automatically

Name _____

Address _____

City _____ State _____ Zip _____

Specialty merchandise corporation 6363 Hayvenhurst Ave Dept S 524 Van Nuys, Calif 91406

Canadians write P e Sell D str butors 379 B oadview Ave Toronto, Ontario Canada



Challenge your inhibitions! Put yourself on trial
Put it on, man. Put it all on
And let the CENTAUR be you

I have enclosed a sample lock of hair for custom matching. Please send me

synthetic
☐ @$39.95

synthetic
☐ @$29.95

☐ @$29.95

made
☐ @$39.95

handmade with human hair
☐ @$39.95

handmade human hair with human hair
☐ @$49.95

() Enclosed is $ ____ payment in full
() C.O.D. orders enclose $15.00 deposit. Same money back guarantee

Mail this coupon to:
CENTAUR Dept GF 12
227 East 45 Street
New York 10017 N.Y.

Name
(please print)
Address
City State Zip

Money back guarantee. If not completely satisfied with your CENTAUR, return within 10 days for full refund or exchange

☐ Dealer inquiries invited





That seemingly capricious picture of Judie Janson (below) has a spontaneity that was contrived. Believe it or not. Jackie and Judie just crawled about and Johnny shot when he thought they were right



plemented the photographer s talent w th her own exper ence

You ll find that you ll have most of your difficulty with the lesser experienced models In the r anx ety to do the best poss ble job they over exaggerate and meaningless postur ng for saleable shots No matter whether the model is experienced or e beg n ner the photographer has to make the ult mate decision But that does not forego listening and observ ng the model to see whether or not she understends and can take direction If she can t you re going to be in for a rough time If she starts telling you how to l ght the sel end what expo sure to use perhaps you re in the wrong business But when she can suggest what pose s more comfort able and more natural or can add a measure of ngenu ty not necessar ly with a prop but w th a pout or e smile an action which is contrapuntal then you know you have someone who can help you

It is only when the model and pho tographer work together can you achieve your best results This doesn t mean there won t be displays of temperament Talent does that to people sometimes But it does mean that the model recognizes the pho tographer as the final authority—and realizes that she can help him

And as the man said the final result is the photographer s responsibility You can t blame the model or the equipment By the same token when it works you of course are going to take all the cred t

Listen to the suggestions weigh them against what you want to achieve One person makes the final dec sion—you



If you want to break the rules—you have to know the first

Joe Weider Creates the STRONG ARM METHOD!



She'll love the look of your ARM POWER!

NEW "HELL-BENT FOR LEATHER N'LEAD" BRACELETS THEY TURN YOUR ARM POWER ON!

ARE YOU MAN ENOUGH TO WEAR THEM? Slip on these electrifying New "Hell-Bent for LEATHER N' LEAD" Strong Arm Bracelets—and instantly in a second your arms start oozing 100% more power! Your body takes on the appearance of ferocious strength—striking fear and terror into anyone who even thinks of attacking you!

Your manhood and virility comes alive and across swiftly to women—they instantly sense your sexual power and want to be in your arms! And because of expert craftsmanship these genuine leather and gold toned lead weights—with the word P-O-W-E-R spelled out on each of them—are the latest in MOD fashions. They go well with all your clothes turning them into vigorous-looking styles! You come alive with muscle and sex appeal!

NO EXERCISE — NO SWEAT TO CREATE ARM POWER! Just wear them anywhere—anytime—and they turn every arm movement into an instant stop builder! They build ferocious rugged power for any sport—yes including KARATE. Go ahead try them Tiger! If you don't turn on the power fast return them for a full refund. For? **START NOW TO BECOME MORE OF A MAN IN SECONDS!**



TAKES A MAN TO WEAR THEM!

JOE WEIDER
Trainer of Terror Fighters
Dept. 29R 31PB
931-32nd Street
Union City
N.J. 07087

Wear Joe Okay—Shoot the Works—if a man enough I'll send to you "Hell-Bent for LEATHER N' LEAD" Bracelets and if any one second my arms do not ooze 100% more power if they do not look formidable I'll return them for a full refund. I'm enclosing $_____ for the following order which you'll send postage-paid

(CHECK ONE:)
☐ $14.00 for 2 (one pair) ☐ $7.95 for only one (Write other right or left wrist)

Name

Address

City State Zip